1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

the Whites, but was retained for small children. In recent times the Santa Catarina *Aweikoma-Caingang* of both sexes shaved the hair over the forehead and on top of the head (Paula Souza, 1924, p. 122). 302

The *Caingang* abhor body hair and always remove it. Combs consist of small wooden splinters passed through a slit in a piece of reed.

The *Caingang* seem to have used charcoal more than urucú for body painting. Among the *Aweikoma-Caingang* certain body paints belong to exogamic groups of people. The main motifs are dots, vertical lines, circles, and horizontal bars with vertical lines. The *Caingang* observed by Maniser (1930, p. 771) painted themselves only for funeral ceremonies. They regarded the black stripes on their chest as a protection against the ghosts. The pigment was charcoal mixed with honey and water or with the sticky sap of a creeper. 302 386 531 [764] [789]

TRANSPORTATION

River navigation never was so important to the *Caingang* as to their *Tupí-Guaraní* neighbors. To cross a river, the *Aweikoma-Caingang* fell a tree on each side of the river and connect the intervening space with a tree trunk braced with poles fixed in the river bed. 491

Caingang women carry babies on their backs, often in a net, by means of bark tumplines. Among the *Aweikoma-Caingang* these straps are 4 inches (10 cm.) wide, woven of embira fibers. Knapsacks are suspended by a tumpline. 854 482

MANUFACTURES

Netting.—According to Koenigswald (1908 b, p. 49), the Paraná *Caingang* made net bags of caraguatá fibers. 286

Basketry.—*Caingang* carrying baskets have a hexagonal weave, and, like those of the *Tupí*, are elongated and rectangular knapsacks open on top and on the outer side, so that only the bottom and sides support the burden. Basketry containers woven from thin strips of split bamboo, frequently have stepped designs produced by alternating black and natural color strands (fig. 58, *c*). Some baskets, like those of the *Guayaná*, are made in two parts that telescope into each other. 285 415

The *Aweikoma* have three main types of baskets: large baskets for transportation of goods; small, impervious water or honey containers of Taquara mansa strips coated with wax; and small receptacles, similarly waterproofed, used as cups and dishes.

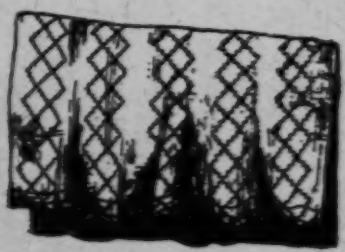
Spinning.—*Caingang* textiles are made with the fibers of the ortiga brava, probably a Bromelia. Women seize the leaves with leather-covered hands, cut them at the base, and remove all the thorns, then macerate the leaves in water, dry, and, finally, crush them. The fibers are then rolled into threads with the palm of the hand against the 283

1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

283 thigh. The threads, wound in a ball, are soaked in water mixed with ashes, then boiled, and again carefully washed; sometimes they are left in running water, so that they become white and flexible. Occa- [386] sionally, part of the thread is dyed with catigua bark.

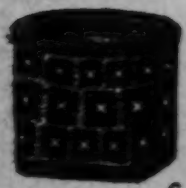
291 286 531

a



b

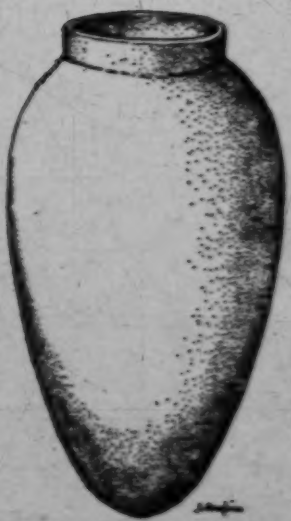
415 285 323 531



c

d

e



f

FIGURE 58.—Caingang manufactures. a, b, Yarns or nettle-fiber cloths (redrawn from Koenigswald, 1906 b, figs. 15-16); c, twilled basket (redrawn from Koenigswald, 1906 b, fig. 20); d, wooden mortar in which three pestles are used at the same time (redrawn from Manizer, 1890); e, f, pottery jars (redrawn from Manizer, 1890).

286 **Weaving.**—Fabrics are woven by hand, sometimes on a simple loom, and always display a stepped, dark design which crosses the surface diagonally (fig. 58, *a*, *b*).

323 **Ceramics.**—For pottery, the *Caingang* of Maicoes use a blackish earth from nearby cliffs. For tempering material, they bake lumps of

342 shelters holds several couples belonging to the same family. Each couple has its own fire in the center of the hut. These shelters, like the smaller ones, remain open laterally about one meter from the ground.

Inside the shelter, on either side, a broad earth shelf is laid to serve as a pillow.

[513] The floor of the hut is completely covered with fern leaves. The related couples lie down upon it to sleep side by side, their head on the elevated earth shelf and their feet toward the fire.

352 Weapons, baskets, clothes and utensils are hung from the ceiling of the shelter, and smaller objects are kept in the thatch.

291 The warriors' attire consists of several "loin cords" which they use as belts and which are ornaments rather than true breechcloths.

[283] These cords, called masêna, are braided in two varieties: dark, made of imbó liana bark fibers; and white, made of palm fibers.

The same palm fiber cords are also worn tightly fastened above the ankles.

The women's attire consists of an apron 1.60 meters in width and 1.50 meters in length.

It does not take them long to dress, for they simply fold the apron in two and wrap it around the waist.

[231] These aprons are woven with the fiber of a special kind of wild nettle, and adorned with linear figures drawn preferably in red or blue.

302 Their hair is cut on the forehead in a semicircle which extends to the parietal region, where it is shaved at an acute angle toward the ear. In the back it is clipped above the shoulders. An even circle five centimeters in diameter is shaved on the crown and kept in good trim.

This hairdo is worn by all adults, male and female.

301 On festive occasions the warriors make headdresses with the 292 feathers of a bird they call cocolina (Aquila?), which they connect 337 by means of a network of thin [123] embira fibers. When decked in these ornaments, their head, face and chest painted with red and black stripes, they acquire a very impressive appearance.

On these formal occasions, the women and a few of the warriors tangle into their hair the delicate multicolored feathers of various small birds.

476 The hunter who kills an animal is not forced to share it, nor
224 do the others demand this from him.

Yet it is a natural thing among them, and they cannot conceive of any course of action other than to share the proceeds of the hunt, no matter how small, with everyone else.

727 [127] This same "instinctive" rule also applied to the distribution of plunder following their raids on civilized communities.

628 They have no judges to solve their disagreements, but attempt
[578] to reach a decision first through words and then through a duel.

If a man happens to be killed in the course of such a fight, his close relatives nearly always try to avenge him. Such "vendettas" have often led to the subdivision of the tribe into mutually hostile groups, frequently numerous, which exterminated each other in mass slaughters. This is the main reason for the decimation of this tribe, which used to be quite large and which numbered great quantities of warriors.

531 The Botocudo manifest their artistic taste in the carefully woven spear ornaments which surround the junction of the blade and shaft; in the manufacture of their arrows; and in the embellishment of the small waterproof baskets used within the huts. They also express it in their multicolored linear drawings and the fringes of their aprons, as well as in the ornamentation carved or burned in, which adorn many of their implements.

534 Their gourd rattles are heavily decorated. The handle is
531 covered with a cross-braiding made with the black fibers of imbó-mirim bark; the base of the gourd is surrounded with multicolored hair and feathers; the gourd itself is covered with carved designs; and the tip of the handle is ornamented in the same fashion as its base.

Like all primitive peoples, the Botocudo are familiar with the rudiments of those sciences directly related to their daily needs.

826 They recognize three yearly seasons: summer (lámbang), the time of great heat; winter (konchóma), the time of cold weather; and autumn (hóndó-to-kutáma), the time when trees shed their leaves.

The lunar month is called kutschí and calculated from one full moon to another. Their recognition of seasons provides them with the concept of a yearly cycle; they are also guided by the flowering of certain trees and the ripening of certain fruits.